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In his play itself he quotes in the original from Canto xxvii (Act II, Scene i), accurately translates from Canto xv (Act I, Scene i), paraphrases the description, in Canto xli, of Orlando's helmet, and so closely follows the description of Orlando's attempts at self-delusion in Canto xxiii that it amounts to paraphrasing (Act II, Scene i).

All this established, the opinion I am discussing may be re-stated as follows: Greene took the title of his play, the names of his characters, and various descriptive details from a famous poem which he had thoroughly and freshly in mind; then created situations similar to those in the poem without being in any way influenced by it in so doing.

My question is, How did he manage it? Never mind what other suggestions contributed, How did this one come to be excluded? If, after I have been reading *Uncle Tom's Cabin*, a travelled friend calls on me and describes the parting of husbands from wives, mothers from children, in no matter what slave-mart, shall I recall nothing? And if I set about writing up my friend's account, shall I receive no promptings from what I have read? True, that account may be so vivid and circumstantial as completely to overshadow Mrs. Stowe's pages; or I may deliberately seek to put them out of my mind, as indeed some of us often have. But is it common sense to presume that this was the case with Greene? What could more powerfully suggest to him the peculiar atmosphere of his play than a work which was then "the most famous romance poem of Europe? And why should he deliberately reject suggestions from it? If in the sixties someone had written a play entitled *Uncle Tom's Cabin*, would he have thought it expedient to exclude precisely what his public would be led to expect?

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#### TWO NOTES ON CHAUCER

(1) Koeppel,<sup>1</sup> commenting on Schick's suggestion<sup>2</sup> that Chaucer's "Anelida" probably refers to the same character of romance as the "Analida" of the Italian poem, *L'Intelligenza*(i)a,<sup>3</sup> and the "Alydes" of Froissart's *Dit dou Bleu Chevalier*, proposes to read "Emony" (= Hæmonia, that is, Thessaly) for "Ermony." There is, however, no difficulty in assuming that Chaucer had in mind

<sup>1</sup> *Eng. Stud.*, I, 156-8; cf. Tatlock, *Dev. and Chron. of Chaucer's Works*, p. 86, note 1.

<sup>2</sup> Lydgate, *Temple of Glass*, ed. Schick, p. cxx, note.

<sup>3</sup> Cf. Gaspari, *Ital. Lit. to the Death of Dante*, pp. 199-202.

Armenia, since the *Roman de Thèbes* (ca. 1150) already has (3871-2):

Li tierz, qui meine la reïne,  
Fu fiz Hergart, le rei d'Ermine;

and this son of the king of Armenia is one of three who are of the best of Thebes.<sup>4</sup> We must not forget, too, that Chaucer's "Lyeyys" (*K. T.* 58) was in Lesser Armenia (cf. my paper, *The Historical Background of Chaucer's Knight*, p. 229); see also Skeat (*Works of Geoffrey Chaucer*, I, 77).

(2) The "Fryse" of *Romance of the Rose* 1093 is interpreted by Skeat as "Friesland." But did Friesland ever abound in gold? It is probably Phrygia that is meant. See *Roman de Thèbes* 6630:

Nel donast por tot l'or de Frise.

Phrygia suggests Midas, the Pactolus (Lydia was anciently included in Phrygia), and embroidery in gold.

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"Look what"

*Lōc(a) hwæt* is used by Ælfric and Wulfstan in the sense of "whatever." I find the same use in *The Second Book of Records of the Town of Southampton, Long Island*, p. 31, in the minutes of a court held on Sept. 1, 1663: "At this said Cort Samuel King being held in examination about his deficiency in non payment of his due to ye ministry at Southold, it is determined by the Cort that *look what* is due from him, . . . his accompt shall bee demanded, and if hee . . . refuse to pay it shall then bee levyed by the cunstable."

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CHAUCER'S "LONG CASTEL"

Professor Frederick Tupper in his note on *Chaucer and Richmond* (*Mod. Lang. Notes*, xxxi, 250 f.) has partly explained the passage which he cites from the *Book of the Duchess*. He points out that it is John, Earl of Richmond, to whom Chaucer alludes in "Johan . . . riche hil." One difficulty with the rest of the interpretation is that Professor Tupper introduces Richmond twice: first, as a "long castel," and secondly, as a "riche hil." Furthermore, it

<sup>4</sup> Cf. the king of Persia (II, 4764), the king of Nubia (v, 6654), the duke of Syria (6603), etc. Boccaccio, it may be noted in passing, mentions Armenia in two of the stories of the *Decameron* (II, 7; v, 7).